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resemblances to passages in the works of Isocrates. In the appendix (pp. 67-72) the author supports with considerable evidence his suggestion (pp. 8 f.) that in *Ad Nicoclem* Isocrates presents a collection of ideas on government which he expands and embellishes elsewhere, e.g., in the *Antidosis* and the *Panathenaïcus*.

The chief value of the dissertation lies in the interesting field which it opens—the possibilities of which the author suggests and to which he promises further contributions—for the problem which he has so clearly formulated is too large to be treated exhaustively in a Doctor's thesis. As is natural in a quest for origins, there is an occasional tendency to press the evidence too far. For example, in the *Antidosis* (231-36, 306-8), Solon, Clisthenes, Miltiades, Themistocles, and Pericles are claimed as examples of the orator-statesman or general, and Professor Hubbell (pp. 57, 60) regards the attitude of later writers toward these men as determining their dependence on Isocrates. But the lists of names are by no means the same in these writers—by an apparent oversight Cimon is thrice included (pp. 36, 57, 60) among the examples given by Isocrates—and the language in which Isocrates asserts their oratorical ability is no more definite than may be found elsewhere, e.g., for Themistocles, cf. Hdt. viii. 83, and Macan's note. It may be added that the union of λέγειν and πράττειν is hardly more "thoroughly Isocratean" (p. 58, n. 4) than it is "thoroughly Greek" (*Iliad* ix. 443; Thuc. i. 139). But these are minor matters and do not seriously affect the author's thesis (cf. p. 64) that the viewpoint of these writers is Isocratean.

There are a few typographical errors in the matter of accentuation; the following misprints interfere with consecutive reading: p. 2, n. 2, γήγονται for λήψονται; p. 14, l. 20, 11 for 9; p. 35, l. 27, ἔληγεν for ἔλεγεν; p. 57, l. 14, 42 for 32; p. 60, n. 1, 77 for 59; p. 71, l. 18, Antidosis for Panathenaïcus. Abbreviations of titles are unnecessarily varied, e.g., p. 17, l. 23, Tusc. Disp.; p. 29, l. 5, Tusc. D.; p. 30, l. 8, T. D. One wishes that what seems to be a rule of dissertations had been broken, and that the time of the reader had been saved by means of indices, headings of the odd-numbered pages indicating the writer under discussion, and a uniform system of subtitles which would have made the dissertation more εὐσύνοπτον. For it will be useful to students of the writers whose works it discusses and to all who are interested in the history of ancient rhetoric.

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Greek Sculpture and Modern Art. By SIR CHARLES WALDSTEIN.
Cambridge: University Press, 1914. Pp. xii+70. Plates LXXVIII.

These two lectures, originally delivered before the students of the Royal Academy of London, contain the counsels of a life-long student of Greek art in the face of certain tendencies of the present-day studio. As the representative

of modern sculpture, he chooses M. Rodin, a number of whose works he discusses—in the main sympathetically. Against the great Frenchman's theories, however, he frequently raises vigorous protest. He shows in a rapid review how the history of art is the story of a series of progressive innovations in technique and in subject, as the masters have advanced in control over their material or in depicting new phases of character. He does not, however, forget to remind the young workman that "there were hundreds, nay thousands, of individuals and schools who endeavored to impress their innovations upon the body of art, of whom you have never heard and whose efforts have flowed by in the course of time like evanescent ripples in a rushing stream." Particularly does he emphasize the distinction between fashion and tradition. "You may endeavor to produce a fashion in art which may ultimately become a tradition; but you must not follow a fashion, though you may and ought to follow a tradition while you are learning." And in the view of the author the great tradition will ever remain the art of ancient Greece. There was discovered and established the type, "a certain right way to move, adapted to the organism of man and animal"—a type set up in the first place by Nature herself. He insists also in the face of modern opposition on the dominant place of harmony in art—"the satisfaction of man's sense of form." This principle he extends to the harmony between the vehicle and the group of ideas expressed through it. "Poetry and sculpture differ essentially; and what can best be done in one, cannot be done in the other." Hence to him Rodin's statue "*La vieille Heaulmière*" is "an artistic mistake."

These lectures have, however, a definite value, not only to the embryo sculptor, but to the general student of Hellenic art. In this country where the study must of necessity be largely based on lifeless plaster casts, there is especial need of emphasizing the essential difference between works in bronze and in marble. The first lecture with its examination of a large number of heads from this point of view will prove a distinct help in cultivating this appreciation. The reader will throughout meet with many acute and illuminating observations as to details of particular works of art.

The numerous plates are, in general, good reproductions and, with some exceptions, adequately illustrate the writer's points. While the great part of them are already familiar from various handbooks, most readers will make the acquaintance of a number of new and interesting works.

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The Manuscript Tradition of the Historia Augusta. By SUSAN H. BALLOU, Ph.D. Leipzig: Teubner, 1914. M. 3.60.

The *Historia Augusta* is a continuation of Suetonius' *Lives of the Caesars*, and gives the biographies of the emperors reigning from 117 to 284 A.D. It is said to be the work of six authors of the third and fourth centuries. Granting that the lives have little literary value, they are not without importance